

HENRY PURCELL

Welcome to all the Pleasures

A  
**Musical Entertainment**  
PERFORM'D  
On NOVEMBER XXII. 1683.  
IT BEING THE  
*Festival of St. CECILIA, a great Patroness of Music;*  
WHOSE  
MEMORY is ANNUALLY honour'd by a public *Feast*  
made on that Day by the MASTERS and LOVERS of  
**Music**, as well in *England* as in Foreign Parts.

L O N D O N ,

Printed by J. Playford Junior, and are to be sold by John Playford near the  
Temple Church, and John Carr at the Middle Temple Gate, 1684.

Choral Score

(with piano reduction)

Transcribed and edited by  
David Millard

Éditions Douce Mémoire

# Introduction

The present score is intended for the use of singers in conjunction with the full score and instrumental parts also available from Éditions Douce Mémoire. All of the vocal material is the same as that in the full score. The piano reduction is a combination of a condensation of the music for strings and the realization of the thorough bass (*basso continuo*). No attempt has been made to distinguish the one from the other, nor has any attempt been made to transcribe exactly what the strings play. Rather, the emphasis has been on keeping the piano part playable while still conveying a sense of what the instruments play. Even so, not every note is reachable.

Purcell's original time signatures have been retained (see the full score for a complete discussion in the Editorial Note). For performers not familiar with Purcell's conventions, the following will be helpful:

♢ does not represent 'cut time', but signifies a moderate tempo of four to a bar.

♤ represents a quick tempo of two in a bar, but not twice as fast as ♢.

♣ may be read as a fairly quick  $\frac{3}{4}$ .

# Welcome to all the Pleasures

1

Edited by  
DAVID MILLARD

HENRY PURCELL 1659–1695

Symphony. [Slow]

[Soprano]

[Countertenor]

[Tenor]

[Bass]

Piano  
(for rehearsal only)

4

8

12

17 [Brisk]

1) Playford's use of double bars is ambiguous.  
Repeats may be intended at these points.

24

Measures 24-29 of a musical score in G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth and quarter notes. Measure 29 ends with a whole note chord in the right hand.

30

Measures 30-36 of a musical score in G major. The right hand continues the melodic development with various rhythmic patterns, including sixteenth-note runs. The left hand maintains a consistent bass line. Measure 36 concludes with a whole note chord in the right hand.

37

Measures 37-42 of a musical score in G major. The right hand features a series of chords and moving lines, while the left hand plays a steady eighth-note bass line. Measure 42 ends with a whole note chord in the right hand.

43

Measures 43-49 of a musical score in G major. The right hand continues with a melodic line, and the left hand plays a steady eighth-note bass line. Measure 49 ends with a whole note chord in the right hand.

50

Measures 50-55 of a musical score in G major. The right hand features a melodic line, and the left hand plays a steady eighth-note bass line. Measure 55 ends with a double bar line and repeat sign.

57 *Verse.*

[Countertenor]  
Wel- come, wel- come, to all the Plea-sures that de - light, —

[Tenor]  
Wel- come, wel- come, to all the Plea-sures that de - light, — of ev 'ry

[Bass]  
Wel- come, wel- come, to all the Plea-sures that de - light, of ev 'ry

61

Chorus

Hail, hail great As-sem-bly

of ev-'ry Sense, the grate - ful Ap - pe-tite. Hail great As - sem-bly, Hail, hail great As-sem-bly

[sic]  
Sense, of ev-'ry Sense, — the grate-ful Ap - pe-tite. Hail great As - sem-bly, Hail, hail great As-sem-bly

Sense, the grate - ful, grate - ful Ap - pe-tite. Hail great As - sem-bly, Hail, hail great As-sem-bly

66

of A - pol-lo's Race, hail to this hap - py,—

of A - pol-lo's Race, hail to this hap - py,—

of A - pol-lo's Race, Hail to this hap - py— place, this Mu - si-cal As -

of A - pol-lo's Race, Hail to this hap - py— place;

71

hap - py place, this Mu - si-cal As - sem - bly, hail to this hap - py— place; hail,

hap - py place, to this hap - py place, to this hap - py— place, this Mu - si-

sem - bly; hail to this hap - py place,——

hail to this hap - py,— hap - py— place, this Mu - si - cal As - sem - bly; hail to this

76

hail to this hap - py\_ place, that seems to be the Ark of U - ni - ver - sal\_ Har - mo - ny, that

cal\_ As - sem - bly, that seems to be the Ark of U - ni - ver - sal Har - mo - ny, that

hail to this hap - py\_ place, that seems to be the Ark\_ of U - ni - ver - sal Har - mo - ny, that

hap - py\_ place, that seems to be the\_ Ark of U - ni - ver - sal Har - mo - ny, that

81

seems to be the Ark of U - ni - ver - sal\_ Har - mo - ny, the Ark of U - ni - ver - sal\_

seems to be the Ark of U - ni - ver - sal Har - mo - ny, the Ark of U - ni - ver - sal

seems to be the Ark of U - ni - ver - sal Har - mo - ny, the Ark of U - ni - ver - sal

seems to be the Ark of U - ni - ver - sal Har - mo - ny, the Ark of U - ni - ver - sal

86

Har - mo - ny.

Har - mo - ny.

Har - mo - ny.

Har - mo - ny.

*Ritor.*

90

96



## Verse

[Countertenor]

101

Here the De - i - ties ap - prove; here,

105

here the De - i - ties ap - prove, The God of Mu - sic, and of Love;

109

Here the De - i - ties ap - prove; here, here the De - i - ties ap -

112

prove, The God of Mu - sic, and of love; All the Talents they have lent you, All the Blessings they have

116

sent you; pleas'd to see, to see what they be - stow, live and thrive, live and thrive so well be -

119

low; pleas'd to see, to see what they be - stow, live and thrive, live and thrive so well be - low.

123

All the Ta-lents they have lent you, all the Bles-sings they have sent you; pleas'd to see, to

126

see what they be - stow, live and thrive, live and thrive so well be - low; pleas'd to see, to

129

see what they be - stow, live and thrive, live\_ and thrive so\_\_ well be - low.

This system contains measures 129, 130, and 131. It features a vocal line in treble clef with a key signature of one sharp (F#) and lyrics underneath. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. Measure 129 shows the vocal line starting with a quarter note, followed by eighth and sixteenth notes. Measure 130 continues the vocal melody with a half note and a quarter note. Measure 131 shows the vocal line ending with a whole note, while the piano accompaniment continues with a descending eighth-note scale.

132

This system contains measures 132, 133, 134, and 135. The piano accompaniment continues with a steady eighth-note bass line and a more active treble line featuring sixteenth-note patterns and chords. Measure 132 starts with a whole rest in the vocal line. Measure 133 and 134 show the piano accompaniment building up with more complex textures. Measure 135 ends with a half note in the vocal line.

136

This system contains measures 136, 137, 138, and 139. The piano accompaniment continues with a steady eighth-note bass line and a more active treble line featuring sixteenth-note patterns and chords. Measure 136 starts with a whole rest in the vocal line. Measure 137 and 138 show the piano accompaniment building up with more complex textures. Measure 139 ends with a half note in the vocal line.

140

This system contains measures 140, 141, 142, and 143. The piano accompaniment continues with a steady eighth-note bass line and a more active treble line featuring sixteenth-note patterns and chords. Measure 140 starts with a whole rest in the vocal line. Measure 141 and 142 show the piano accompaniment building up with more complex textures. Measure 143 ends with a half note in the vocal line.

144

This system contains measures 144, 145, 146, and 147. The piano accompaniment continues with a steady eighth-note bass line and a more active treble line featuring sixteenth-note patterns and chords. Measure 144 starts with a whole rest in the vocal line. Measure 145 and 146 show the piano accompaniment building up with more complex textures. Measure 147 ends with a half note in the vocal line.

148

152

155

159 *Vers. 3 Voc.*  
[Soprano I]  
While Joys\_\_\_\_\_ Ce - le - stial, while Joys\_\_\_\_\_ Ce - le - stial their bright Souls in-

[Soprano II]  
While Joys\_\_\_\_\_ Ce - le - stial, Joys\_\_\_\_\_ Ce - le - stial, \_\_\_\_\_ their bright Souls in-

[Tenor]  
While Joys\_\_\_\_\_ Ce - le - stial their bright Souls in-

166

vade to find what great im - prove - ment you have made, while Joys\_\_\_\_\_ Ce - le - stial, while Joys\_\_\_\_\_ Ce -

vade, to find what great im - prove - ment you have made, while Joys\_\_\_\_\_ Ce - le - stial, while Joys\_\_\_\_\_ Ce -

vade, to find what great im-prove - ment you have made, while Joys\_\_\_\_\_ Ce -

174

le-stial their bright Souls in - vade to find what great im - prove - ment you have made, to

le-stial their bright Souls in - vade, to find what great im - prove - ment you have made, to

le-stial their bright Souls in - vade to find what great im-prove - ment you have made, to

181

find what great\_ im-prove - ment you have made.

find what great im - prove - ment you\_ have made.

8 find what great im - prove - ment you have made.

*Ritor.*

Detailed description: This system contains measures 181 through 186. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are 'find what great\_ im-prove - ment you have made.' for the Soprano, 'find what great im - prove - ment you\_ have made.' for the Alto, and '8 find what great im - prove - ment you have made.' for the Tenor. The piano part includes a 'Ritor.' (Ritardando) marking starting at measure 185.

187

Detailed description: This system shows the piano accompaniment for measures 187 through 193. It consists of a grand staff with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some chords and a repeat sign at the end of measure 193.

194

Detailed description: This system shows the piano accompaniment for measures 194 through 198. The music continues with a similar rhythmic pattern of eighth and sixteenth notes, ending with a repeat sign at the end of measure 198.

199

Detailed description: This system shows the piano accompaniment for measures 199 through 203. The music continues with a similar rhythmic pattern, ending with a repeat sign at the end of measure 203.

204

Detailed description: This system shows the piano accompaniment for measures 204 through 208. The music continues with a similar rhythmic pattern, ending with a repeat sign at the end of measure 208.

*Vers. solus.*

[Bass] 210

Then lift up your Voi-ces, those Or - gans of Na- ture, those Charms to the trou-bled and am - o-rous

217

Crea- ture; then lift up your Voi-ces, those Or - gans of Na- ture, those Charms to the trou-bled and am - o-rous

225

**Chorus**

Then lift up your Voi-ces, those Or-gans, those Or - gans of Na- ture, those

Then lift up your Voi-ces, those Or-gans of Na- ture, then lift up, those Or - gans of Na- ture, those

(ossia) Then lift up, then lift up your Voi-ces, those [Then lift up those Or-gans of Na- ture,]

Crea- ture. Then lift up your Voi-ces, then lift up your Voi-ces, those Or - gans of Na- ture, those

233 *Vers*

Charms to the trou- bled, those Charms to the trou- bled and a - mo-rous Crea- ture. The

Charms to the trou- bled, those Charms to the trou- bled and a - mo-rous Crea- ture. The

Charms to the trou- bled, those Charms to the trou- bled and a - mo-rous Crea- ture. The

Charms to the trou- bled, those Charms to the trou- bled and a - mo-rous Crea- ture. The

239 [Countertenor]

Pow'r shall di-vert us a plea-sant-er way, for sor-row and grief find from

[Tenor]

Pow'r shall di-vert us a plea-sant-er way, for sor-row and grief find from

[Bass]

Pow'r shall di-vert us a plea-sant-er way, for sor-row and grief find from



245

Musical score for measures 245-250. The score is written for four parts: Soprano, Alto, Bass, and Piano. The lyrics are: "Mu - sic re - lief, and Love its soft\_ Charms, and Love its soft\_ Charms, its soft". The Soprano part has a melodic line with eighth and quarter notes. The Alto and Bass parts have a more rhythmic line with eighth notes and rests. The Piano part provides harmonic support with chords and single notes.

Mu - sic re - lief, and Love its soft\_ Charms, and Love its soft\_ Charms, its soft

Mu - sic re - lief, and Love its soft\_ Charms, its soft\_

Mu - sic re - lief, and Love its soft\_ Charms, and Love its soft

251

Musical score for measures 251-256. The score is written for four parts: Soprano, Alto, Bass, and Piano. The lyrics are: "Charms must o - bey, and Love its soft\_ Charms, and Love its soft\_ Charms must o - bey." The Soprano part has a melodic line with eighth and quarter notes. The Alto and Bass parts have a more rhythmic line with eighth notes and rests. The Piano part provides harmonic support with chords and single notes.

Charms must o - bey, and Love its soft\_ Charms, and Love its soft\_ Charms must o - bey.

Charms must o - bey, and Love its soft\_ Charms, its soft\_ Charms must o - bey.

Charms must o - bey, and Love its soft\_ Charms, and Love its soft\_ Charms must o - bey.

258

## Chorus

Then lift up your Voi-ces, those Or-gans, those Or-gans of Na-ture, those

Then lift up your Voi-ces, those Or-gans of Na-ture, then lift up, those Or-gans of Na-ture, those

Then lift up, then lift up your Voi-ces, those  
(ossia) [Then lift up those Or-gans of Na-ture,]

Then lift up your Voi-ces, then lift up your Voi-ces, those Or-gans of Na-ture, those

265

Charms to the trou-bled, those Charms to the trou-bled and a-mo-rous Crea-ture; then

Charms to the trou-bled, those Charms to the trou-bled and a-mo-rous Crea-ture; then

Charms to the trou-bled, those Charms to the trou-bled and a-mo-rous Crea-ture; then

Charms to the trou-bled, those Charms to the trou-bled and a-mo-rous Crea-ture; then

271

lift up your Voi - ces, those Or - gans of Na - ture, those Charms to the

lift up your Voi - ces, those Or - gans of Na - ture, those Charms to the

lift up your Voi - ces, those Or - gans of Na - ture, those Charms to the—

lift up your Voi - ces, those Or - gans of Na - ture, those Charms to the

276

trou - bled, those Charms to the trou - bled and a - mo - rous Crea - ture.

trou - bled, those Charms to the trou - bled and a - mo - rous Crea - ture.

trou - bled, those Charms to the trou - bled and a - mo - rous Crea - ture.

trou - - - - bled, and a - mo - rous Crea - ture.

281

*Vers sola.*

285

[Tenor]

Beau - ty thou Scene of Love, and Vir - tue, thou in - no-cent Fire,

291

made by the Pow - ers a - bove to tem - per the heat of De - sire, sire,

298

Mu - sic that Fan - cy em - ploys in Rap - tures of in - no-cent Flame, we

304

of - fer with Lute and with Voice to Ce - ci - lia, Ce - ci - lia's bright Name.

310 [Ritor.]

318

327

## [Verse]

[Tenor] 336

8 In a Con-sort of Voi-ces while In-stru-ments play, with Mu-sic we ce-le-brate

342

8 this Ho-ly day; I - ô Ce - ci - lia, Ce - ci - - - - lia, Ce - ci - lia, Ce -

350

ci - lia.

**Chorus.**

In a Con-sort of Voi - - - - - ces while In - stru-ments

In a Con-sort of Voi-ces while In - stru-ments play, while In-stru - ments

In a Con-sort of Voi-ces while In-stru-ments play,

In a Con-sort of Voi-ces while In - stru-ments

357

play, with Mu - sic we ce - le-brate this Ho - ly day, I - ô Ce - ci - lia, Ce - ci - lia;

play, with Mu - sic we ce - le-brate this Ho - ly day; in a Con-sort of

with Mu-sic we ce - le-brate this Ho - ly day; I - ô Ce - ci - lia, Ce - ci - lia; in a

play, with Mu - sic we ce - le-brate this Ho - ly day; I - ô Ce - ci - lia, Ce -



379

I - ô Ce - ci - lia, Ce - ci - lia; in a Con-sort of Voi - ces, in a Con-sort of  
 ci - lia, Ce - ci - lia; I - ô Ce - ci - lia, Ce - ci - lia, Ce - ci - lia, Ce -  
 ci - lia, Ce - ci - lia; in a Con-sort of Voi - ces we'll sing, in a Con-sort of  
 sing, I - ô Ce - ci - lia, Ce - ci - lia, Ce - ci - lia, Ce -

385

Voi - ces we'll sing, I - ô Ce - ci - lia, Ce - ci - lia.  
 ci - lia, Ce - ci - lia; I - ô Ce - ci - lia, Ce - ci - lia.  
 Voi - ces we'll sing, I - ô Ce - ci - lia, Ce - ci - lia.  
 ci - lia, Ce - ci - lia; I - ô Ce - ci - lia, Ce - ci - lia.

*FINIS.*

*Mr. Henry Purcell*